yew, with a mahogany and palisander border. The frieze is inlaid with flutes and pateræ of yellow sycamore in a mahogany ground. The base moulding to the frieze is of chased brass. The pendant draperies between the legs with the central dormant lion are carved from solid pear-tree.

The date of this sideboard is probably between 1770 and 1775. It marks the latest, and most ornamental phase, of the pedestal sideboard, a type which was largely superseded in the next decade by the Hepplewhite innovation of the one-piece sideboard with long central drawer flanked by deep cellarettes or wine drawers. Sir William Lever's example may be cited as a superb example of the finest period of English cabinet-making, equally excellent in design, proportion and workmanship. To the London connoisseur of furniture the one regret is the distance of Port Sunlight from the Metropolis.

NOTES ON ITALIAN MEDALS—XXIII*

BY G. F. HILL

THE little bronze Ferrarese portrait illustrated in PLATE II, G, is in the Victoria and Albert Museum[1]. In spite of its poor condition it is a very charming example of the Ferrarese school of the period of Borso d'Este; it has indeed been described as the Duke's portrait, though I do not feel sure about the identification. Nor have I been able to find any medal corresponding to it; perhaps one of my readers may be more fortunate.

A FLORENTINE REVERSE.

In the Turin cabinet, attached to a portrait of the Venetian senator Francesco Diedo, is a reverse of markedly Florentine character [PLATE I, B]. Both sides are illustrated by Heiss[2], and a glance is sufficient to show that they do not belong to each other. The obverse, indeed, is so flat and dull as to suggest that it is a good deal later than the time of Diedo, who died in 1483 or 1484. The reverse is inscribed DVCE VIRTVTE and dated MCCCCLXXV. High on a rock in the middle background is a young man, nude to the waist, resting on a seat supported by a lion and an ox. Below, on the left, the Centaur Nessus goes off, carrying Deïanira on his back, and brandishing a branch in his right hand. From the right comes in pursuit of him Hercules, wielding his club. It is hardly necessary to insist that this reverse comes into the circle of compositions which, since Bode's convincing attribution of the Pazzi medal and certain other Florentine pieces to Bertoldo, have been associated with that artist. One notices the somewhat flat, though not exactly low, relief, and the distribution of rather small figures about the field, without too keen a sense of their relation to each other in the composition. I would not ascribe it to Bertoldo's own hand; it seems to me to be nearest to those pieces, such as the Leticia Sanuto, and the unattached reverse with the Triumph of Venus[3], which look like the work of a rather clumsier follower. The attachment of this reverse of Hercules and Nessus, after the manner of Bertoldo, to the portrait of the Venetian Diedo, may be another trace of the presence of the Florentine artist in Venice, which is vouched for by certain other pieces of evidence, as the medals of Leticia Sanuto and Mohammed II, and by the record that in 1483 he was commissioned to do some reliefs for San Marco.

If we go outside the medallic art, the design, especially as regards the figure of Hercules, recalls the Hercules types of Antonio Pollaiuolo; the Hercules and Nessus in the Jarves collection will occur to everybody. But why has the medallist armed Hercules with his club, with which he can have no chance of reaching the Centaur, instead of with bow and arrow? Possibly because he has picked this figure from some other design in which Hercules was legitimately using a club.

The figure of the youth seated on a rock is perhaps, as the motto suggests, meant for Virtue. A throne supported by animals is not infrequently used for allegorical figures; for instance, Force or Fortitude, on a medal by Matteo de' Pasti, sits on a throne supported by two Malatesta elephants. The two animals on the medal before us are however placed both on the same side of the seat, doubtless because the medallist desired to show them both, and yet had not the art to represent the figure as seated to the front. These animal supports of thrones are doubtless often without symbolical significance; at other times, their significance is clear, as in the episcopal throne at Doms[4], which has the lion of St. Mark and the bull of St. Luke at its sides; or as on the Tarocchi cards, where Apollo is supported by two swans[5].

* For previous articles in this series, see *Burlington Magazine*, Vol. XXIX, p. 251. My thanks are due to Mr. Eric Maclagan and Mr. R. P. Bedford for their help in providing the casts from which many of the illustrations to these notes have been made.

[1] Soulages Collection (741-1865). 43 × 32 mm.

[2] *Venise*, PLATE XIII, 3. Cp. Armand II, 71, 6. Our illustration of the reverse is from the reproduction in the Victoria and Albert Museum.

[3] Both illustrated in Heiss, *Niccolò Spinelli* Pl. viii, 3 and x, 2.

[4] Viollet-le-Duc, *Dict.* II, p. 416. It is true that the animals here do not actually support the arms but are carved in relief on the sides,

[5] Br. Mus. Catal. *Italian Engravirgs* E I 39.

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FRANCESCO DE' BONSI.

The medal of Francesco de' Bonsi illustrated in PLATE I, A is fairly well known[6]. It describes the person represented as "Franciscus de Bonnsis de Fo". The last word is perhaps a mere slip for "Flo(rentia)". On the reverse, the date MCCCCLXXXIIII is arranged round a figure of Hercules wielding his club, and carrying a heater-shaped shield charged with the arms of the Bonsi della Ruota, *i.e.*, supplying the tinctures, *az.*, a mill-wheel *or*. The curiously dry style of the medal is very characteristic; noticeable also is the use as stops of small annulets punched in, sometimes singly, sometimes in twos or threes. These peculiarities recur on two other medals, both connected with Giuliano della Rovere, who eventually became Pope as Julius II. One of these[7] is illustrated in PLATE I, C; the resemblance in style to the medal of Francesco de' Bonsi is obvious. The inscription identifies Giuliano as bishop of Ostia and Cardinal of S. Pietro ad Vincula[8]. He was promoted cardinal in 1471, and as he was translated to Bologna in 1483, the medal must date between these years. It shows the same curious style, and the use of punched stops. The reverse type is meant to represent Ostia. It is found also on the third medal from the same hand, one of Sixtus IV (1471-1484); in fact the same model has been used for the building with the three fortified towers on both pieces. The medal of Sixtus IV[9] was made, as the inscription on the reverse tells us, by his nephew Giuliano (IVL · CARD · NEPOS · IN OSTIO · TIBERINO); the statement seems to be explicit that it was made at Ostia. The style of this medal shows all the peculiarities of the other two, including the cursive X of the Bonsi medal, and the punched annulets as stops. The three pieces are not great works of art, although that of Bonsi has a certain piquant quality of its own; but as a mere step forward in classification it seems worth while to bring them together.

According to Gamurrini[10] the Francesco de' Bonsi represented on the medal was the son of Donato; he was distinguished both in peace and war, was several times one of the Signori and in 1457 Gonfaloniere di Giustizia. It is obvious, however, that a man so young as the medal represents Francesco to have been in 1484 cannot have held an important position in Florence as early as 1457. Our Francesco may have been a son or nephew of the more famous one.

ACHILLE TIBERTI

The late M. Gustave Dreyfus's medal (apparently unique) of Achille Tiberti of Cesena was illustrated in the account of his collection which appeared in *Les Arts*[11]. The present illustration [PLATE I, E, from the reproduction in the Victoria and Albert Museum] will suffice to show that in it we have another very characteristic work of the group which we are accustomed to label "Niccolò Fiorentino." It comes fairly close to the medals of Alfonso d'Este (1492) and Piero Machiavelli. Achille Tiberti, *ferox animi et manu promptus*, in the words of the historian of Cesena,[12] took a prominent and bloody part in the feud between his family and the Martinelli at the end of the fifteenth century. An energetic lieutenant of Cesare Borgia in the second *impresa* of Romagna, he met his death at the siege of Faenza on 18 April 1501, being killed by the bursting of one of the Duke's great cannon[13].

GIAMBATTISTA AND ERCOLE BOTTRIGARO.

This stately medal [PLATE I, F], in the Salting collection,[14] represents two brothers of the Bolognese family of Bottrigaro. It is useful as a dated example (MDXX) of the Bolognese school of the early 16th century, coming in the period of transition between Francia and his immediate following, who produced the medals of Ulisse Musotti, Tommaso Ruggiero, Francesco Alidosi and Bernardo Rossi, on the one hand, and, on the other, the work of Giovanni Zacchi, of which I have tried to give a reconstruction idea in a previous article[15]. The strange medal of Gaspare Fantuzzi and his wife Dorotea Castelli belongs to about the same time[16], but is not by the same hand.

According to Armand, Giambattista was a member of the Anziani in 1508, Ercole in 1518. The latter is of course not to be confused with the other Ercole, who was not born until 1531, and of whom Antonio Casoni made a medal towards the end of the century.

[6] Paris (Armand II 49. 7); Berlin (Simon Catal. No. 272); J. C. Robinson Catal. 185; Löbbecke Catal. 44; Lanna Catal. 120; and the British Museum specimen here illustrated, which measures 47 mm. (the largest published diameter for this medal).

[7] Armand II, 110, 3. The illustration is from one of the two British Museum specimens (36 mm.). Specimens are also at Paris (*Trés. Num.* I, xiii, 2), Berlin (Simon Catal. 328), and Florence (Supino 705), and in Mr. T. W. Greene's collection; see also Lanna Catal. 142.

[8] F. A. Maronus, *Comm. de Ecclesiis et Episcopis Ostiensibus et Veliternis* (1766), p. 80, figures a specimen of the medal from the Borgia Collection in illustration of his remark that a Cardinal Bishop occasionally retained his presbyteral "title" after attaining episcopal rank.

[9] Armand II, 62, 4. British Museum (41 mm., the maximum diameter). Paris (*Trés. Num.* xxiv, 4). Berlin (Simon Catal. 337). Brescia (Rizzini 40). Florence (Supino 191). Mr. Maurice Rosenheim. The inscription on the obverse is SIXTVS · IIII · PONT · MAX · VRBE · (or on some specimens VRB ·) REST.

[10] *Istoria Genealogica delle Famiglie Nobili Toscane, &c.* I (1668) p. 488. I assume that Gamurrini is referring to the medal described above; since no other medal of a Francesco de' Bonsi is known.

[11] Aug. 1908, p. 11, No. xi. Armand II, 68, 33.

[12] Scip. Chiaramonti, *Caesenae Historia* (1641), pp. 714 ff.

[13] W. H. Woodward, *Cesare Borgia* (1913) p. 206. There were the inevitable stories about Achille having been shot from behind by the Duke's orders.

[14] Diam. 85 mm. Arm. III 199 *K* (Bologna, 84 mm.); Rizzini, *Illustrazioni* No. 542 (Brescia, 82 mm.).

[15] *Burlington Magazine*, Vol. xxv. pp. 335 ff.

[16] Arm. III. 199 *L* (Bologna, 80 mm); Burlington Fine Arts Club, *Ital. Plastic Art*, Pl. lxvi. 59 (Mr. Maurice Rosenheim); Rizzini, *Illustrazioni* 777 (Brescia, 79 mm.).

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Notes on Italian Medals

FRANCESCO MALIPIERI.

The Victoria and Albert Museum (Salting) specimen of this medal is so fine, and the only published illustration[17] known to me is so poor, that I need not apologize for giving the reproduction in PLATE II, H. The medal is a very characteristic specimen of that very individual artist and fine caster, generally known as the Medallist of 1523, and probably to be identified with Maffeo Olivieri. The Salting specimen is perhaps identical with that which was in Sir Charles Robinson's collection (No. 65 in his sale catalogue).

GIOVANNI MANNELLI.

The Victoria and Albert Museum (Salting) specimen of this medal is illustrated here [PLATE II, J] to help towards a decision as to its attribution to Giulio della Torre.[18] Friedländer describes it in connexion with that artist, adding, however, distinctly that it is hardly by him, but only shows a certain resemblance to his work. Armand thereupon says: "We follow Friedländer's example in placing this medal in the series attributed to Giulio della Torre". This is not the only occasion on which Armand has "followed" Friedländer in just the direction which Friedländer sought to block: the absurd attribution of the medal of Giulia Astallia to Talpa is a case in point. Friedländer's caution is hardly misplaced; the medal does not show Giulio's characteristics very strongly. But it is nearer to him than to any other identified artist. That it was not made in Florence is shown, apart from the style, by the fact that the young man is described as "Florentinus ci(vis)". His age is 21, the 1 having been obliterated by the piercing of the medal. On the back of the Salting specimen are incised five concentric circles; the same is true of the Brescia specimen[19]; the reverse of that at Berlin is not described by Friedländer.

Among the plaquettes exhibited at the Burlington Fine Arts Club in 1912[20] was a remarkable piece signed by Giulio della Torre (IV. T. OP.) belonging to Mr. Heseltine. It represents a nude female figure (probably a personification of Force or Fortitude), seen from behind, wearing a helmet on her head, and holding a column over her shoulder. Like many of the artist's medals, it bears no motto. I believe I am not mistaken in saying that Giulio della Torre is not known to have made any other plaquettes, and the piece is probably the reverse of some medal. It measures 112 mm., a diameter which corresponds to that of the medal of Francesco Niconizio of Curzola[21].

FEDERIGO DE' NEGRI.

The Victoria and Albert Museum possesses, in the Salting Collection, one of the two medals of Federigo de' Negri. Mr. Salting's specimen [PLATE II, L] is probably identical with that which was in Sir Charles Robinson's collection[22], and only one other specimen seems to have been described. Federigo is represented wearing a cap with a small plume at the back, coat of mail with slashed surcoat over it, and scarf over shoulder; the hilt of his sword is visible on his left. On the reverse is the trunk of a pollard willow with many branches; shrubs grow round it. The inscription is FLECTOR AMORE SVM QVOQ(ue) AMARA. The date incised on the exergual line is read 1552 by Armand and Rizzini; on the Salting specimen the last figure is obscure. The willow (not very willowy in this artist's rendering) is taken as a symbol of pliability under the influence of love, tempered by bitterness of character (one recalls the *salices amarae* of Vergil's third Eclogue); and there is of course a reference to the idea, so popular during the Renaissance, that there was an etymological connexion between *amor* and *amarus*[23]. It will be noticed that the man's Christian name is written in the unusual form PHEDERICVS. This spelling is also found on the other medal of him, which seems to be represented by a single specimen at Vienna[24]. The portrait is differently clothed. The reverse is without inscription and, to judge from Armand's description, is somewhat crowded: in the middle is a young man in the attitude of Ajax defying the lightning; on the right, a lion fighting a dragon; on the left, a group of horsemen and pikemen.

The dress worn by Federigo is not in the ordinary Italian fashion; the cap and slashed coat have a northern air. It is possible that he was in command of some corps of Swiss or German mercenaries.

PIETRO LAURO

The medal of Pietro Lauro, illustrated here from the Salting specimen [PLATE II, M], presents more than one problem[25]. The names given by

[17] In Heiss, *Venise*, Pl. xiv. 6 (the Dreyfus specimen). The same specimen is described by Armand I, 125, 3.

[18] Friedländer, *Schaumünzen*, p. 113, No. 24; Armand I 134, 23.

[19] Rizzini No. 175.

[20] Catalogue, Plate LX, No. 24.

[21] Armand I. 134, 25. Specimens are recorded measuring from 113 to 110 mm.

[22] Armand II. 232, 17; J. C. Robinson Catal. 175; diam. 62mm. Brescia: Rizzini, *Illustrazioni* No. 699; diam. 63 mm.

[23] See V. Cian's note on Castiglione, *Il Cortegiano* I xi, where quotations are given ranging from Plautus to Bembo.

[24] Diam. 63mm. Armand III 274 *L*.

[25] Diam. 57mm. Cp. Arm. I 185 (58mm,). Rizzini, *Illustrazioni* 285 and Gaetani, *Museum Mazzuchellianum* I lxiv. 1 (Brescia, 56mm.). Supino, No. 326 (Florence, 55 mm.).

DESCRIPTION OF PLATE I, OPPOSITE.

[A] Francesco de' Bonsi. (British Museum.)
[B] Reverse of medal (*Hercules and Nessus*), Florentine (Turin Cabinet).
[C] Giuliano della Rovere. (British Museum.)
[D] Helen of Troy. (British Museum.)
[E] Achille Tiberti, Florentine. (Coll. of late M. Gustave Dreyfus).
[F] Giambattista and Ercole Bottrigari, Bolognese. (Salting Collection, Victoria and Albert Museum).

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NOTES ON ITALIAN MEDALS—XXIII
PLATE I

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NOTES ON ITALIAN MEDALS—XXIII
PLATE II

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the initials of the words in the inscriptions on both sides, which are made larger to call attention to the acrostich, are P · LAVRVS C · V · and CAMILLVS V. Whether C · V is for Clarissimus Vir, as Gaetani supposes, or for Camillus V., whose name is indicated on the reverse, I do not know. Gaetani says that Camillus V. is Camillo Bossetti, a Venetian sculptor, and attributes the medal to him. But Armand points out that the medal is signed on the truncation of the bust I · A · V · F·, and the Salting specimen confirms his reading. As to Camillo Bossetti, Gaetani refers to Sansovino,[26] who tells us that in the Grimani Chapel in S. Francesco della Vigna, beside the altar with Federigo Zuccaro's Adoration of 1564, there are two life-size bronze figures by Camillo Bozzetti the sculptor, inscribed respectively *Duce Iudicio* and *Comiti Bello*. Of this sculptor I have found no further trace, and the bronze figures in question seem to be those attributed to Tiziano Aspetti.

The number 47, on the obverse, is doubtless the year of Pietro Lauro's age, which gives us 1507 or 1508 as the year of his birth, since the medal is dated 1555. Little seems to be known of his life, as Tiraboschi[27] admits. From this biographer's account it appears that a bitter attack was made upon Lauro by his contemporary Castelvetro, which may perhaps explain the reference to slandering tongues in the reverse inscription : Ceda(n)tur a morte inique lacessentes lingue viperibus similes. The artist of the medal was probably a Venetian, since Lauro lived nearly all his life in Venice, teaching and writing. A list of his books, chiefly translations from the classics or Spanish, is given by Tiraboschi; the earliest appeared in 1539, and one was published for the first time as late as 1606 ; but whether Lauro was still living then is uncertain.

ALFONSO II D'ESTE.

The obverse of the medal of Alfonso II illustrated in PLATE II, N has long been known from the illustration in Heraeus, from which Armand described it.[28] The Victoria and Albert Museum specimen enables us to complete the piece by the description of the reverse, which represents the Genius of the Prince holding scales (for equity) and spear, a helmet at his feet, with the inscriptions *Pop(uli) Quies et Securitas* and *Gen(ius) Pr(incipis)*. The bust is dated 1563, on the truncation. It is the work of some Ferrarese who had learned something from Pastorino, rather than, I think, of Pastorino himself; although, so far as the date is concerned, it might well be by the Sienese medallist.[29]

FRANCESCO MARIA DEL MONTE SANTA MARIA.

The lead cast in the British Museum [PLATE II, K] serves to complete the previously published description of this rare medal[30]. The reverse has hitherto been unknown : a volcano with the motto SIDERA LAMBIT, evidently in allusion to the young man's surname. Armand gives the signature of the artist as LVD· LEO. On the present specimen, which shows no sign of being imperfect, only ·LEO is visible behind the bust, there is room for L before LEO, but not for three letters. Armand's form is certainly more in accordance with the usage of Lodovico Leoni, who seldom, if ever, omits his Christian name altogether.

Since Francesco Maria was born in 1549, and is described as seventeen years old, the medal was made in 1566 or 1567.

HELEN OF TROY

The medal of Helen illustrated in PLATE I, D is of the class which cataloguers rather lazily describe as " imitations of the antique ". Of course it is not an imitation of the antique in the sense that Cavino's medals of Roman Emperors are, or even Valerio Belli's " coins " of Miltiades and the like ; it cannot have been meant to deceive the collector. It is worth while, therefore, to withdraw medals of this kind from the class of imitations, labelling them, if we like, as renderings of antique subjects. This may be the first step towards finding out to what school to attribute them. On the present medal[31] Helen (ΕΛΕΝΗ ΛΗΔΑΙΑ ΣΠΑΡΤΗΣ ΒΑΣΙΛΙΣΣΑ) is represented with her bust to front, her head in left profile. On the reverse is the Judgement of Paris (ΑΚΑΘΑΡΤΟΣ ΠΑΡΙΔΟΣ ΚΡΙΣΙΣ) Mercury flies through the air to give the apple to Paris, before whom stand the three goddesses and Cupid, who shoots an arrow at the judge. In the foreground reclines a river-god, in the background is Troy. The border (alternating dashes and dots) is not very common. The medal is cast.

[26] F. Sansovino, *Venetia Città Nobilissima*, ed. Martinioni, 1663 p. 52.

[27] *Biblioteca Modenese* (1783) III pp. 76-81.

[28] Heraeus 55, 14 ; Armand II 194.6. The new specimen (bronze, cast) measures 39mm.

[29] The only medal dated 1563 attributed to Pastorino is of Johann Franckaert ; where this was made I do not know. But he made two or three medals at Ferrara in 1562 and 1564.

[30] Armand III 119 *B*, from the collection of William Boyne (see Catal., Sotheby's, 1896, lot 1701) without reverse, 59mm., lead. Our specimen measures 61mm.

[31] British Museum, 45mm. Another specimen, from the Lanna Sale (lot 348), is in Mr. Henry Oppenheimer's collection ; and Mr. T. W. Greene has a third specimen.

DESCRIPTION OF PLATE II, OPPOSITE.

[G] Ferrarese, time of Duke Borso. (Victoria and Albert Museum.)

[H] Francesco Malipieri, attributed to Maffeo Olivieri. (Salting Collection, V.-A. Museum.)

[J] Giovanni Mannelli, school of Giulio della Torre. (Salting Collection, V.-A. Museum.)

[K] Francesco Maria del Monte Santa Maria, by Lod. Leoni. (British Museum.) Lead.

[L] Federigo de' Nigri. (Salting Collection, V.-A. Museum.)

[M] Pietro Lauro, signed I. A. V. F. (Salting Collection, V.-A. Museum.)

[N] Alfonso II d'Este. (Victoria and Albert Museum.)

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In pose and treatment, the bust, slewed round to the front, and cut off immediately below the breasts, is curiously reminiscent of the manner of Dominico Poggini in his medals of Sibilla Lippi and of Lucrezia de' Medici, the wife of Alfonso II d' Este.[32] In other respects, however, it does not bear a very close resemblance to Poggini's work, although it must date from the time when he was most active, about 1560 to 1575.

[32] Armand III 123 G and I 260, 36. Close to these is the medal of a Venetian lady, whose name is not completely legible (Vincentia Arm.na Veneta), which is in the Naples cabinet (*Gall. Naz. Ital.* IV (1899) Pl. XI. No. 150). Filangieri di Candida describes this medal as Venetian work, but I know of nothing approaching it in the Venetian series.

PICTURES LENT TO THE NATIONAL GALLERY

BY ROGER FRY

IT was Degas I think who objected to any picture in the Louvre ever being moved—considering that the picture lost half its charm when it was not in the expected place. Well, in war time we are less exacting and seeing that most of our favourite pictures at the National Gallery are hidden away in some place of safety we have to make the most of what remains. But some people, and I number myself among them, are able to find a consolation. The removal of so many pictures has compelled the Director to rearrange the minor works that are left. The result I find is that I have seen many pictures for the first time, I mean seriously and carefully seen and not just glanced at as one passed by on the way to some more accredited favourite. With no Piero della Francesca's on view, we pry more carefully even into the less successful Signorelli's and among those such as *The Nativity* the general effect of which is not promising one finds portions which reveal all Signorelli's marvellous fertility of design and his astonishingly modern methods of handling.

One may, even, after exhausting the Italian rooms, wander among the despised masters of the seicento to recognize that in spite of the superficial sentimentality of a picture like Guido Reni's *Ecce Homo* there is a unity of rhythm and a beauty of tone and colour which repay the effort to overcome one's first movement of revulsion. Or one may go yet further afield into the fine new English galleries, where one recognizes with regret how little of genuine artistic sensibility lies behind the great portraits of the eighteenth and early nineteenth centuries. It is true that with Sir Hubert Herkomer's *Lord Kitchener* now (and we hope only temporarily) on view almost any respectable work gains by contrast, but one has to admit that Romney and Hoppner really are no better than Sargent, if indeed they even come up to the level of his *Lord Ribblesdale.*

However, of late there has been new material to invite to more frequent visits. The same chances of war which have deprived us for the time being of the sight of our best masterpieces have bought us a loan collection from the Duke of Buccleuch, who has added to his generosity in giving up his house for war purposes that of lending his pictures to the National Gallery. By his kind permission we are able to reproduce two of these works—one, Rembrandt's *Saskia as Flora*, has, of course, been reproduced repeatedly elsewhere, but we need make no apology for reproducing it again in our June number, p. 208, for the sake of illustration—the other. *The Martyrdom of S. Lawrence*, by Le Sueur is, I believe, here reproduced for the first time.

The two Rembrandts from the Duke of Buccleuch's collection—*Saskia as Flora* and *An Old Woman Reading* are of great interest. They show how strangely Rembrandt's genius developed by what sudden appearances of new powers and how it occasionally receded by lapses into old discarded phases. Certainly no good contemporary critic who had watched Rembrandt produce the brilliantly capable but essentially photographic and purely descriptive portraits of 1632 would have ventured to foretell the possibility of his doing a work like the *Saskia* in 1633, a work so profoundly inspired and so free from any trace of mere descriptive cleverness, so intensely and purely a work of design. And oddly enough by way of contrast the *Old Woman Reading*, which dates from about 1654, the period of Rembrandt's artistic prime, shows a relapse into non-artistic and sentimental interest which recalls the preoccupations of his earlier years.

Of course the wonder is that Rembrandt ever became the great artist he did, living in a milieu like that of 17th century Holland, where there was so widespread and intense an interest in the illustrative and sentimental by-products of art and so little understanding of the fundamental character and purport of design. So that on Rembrandt, the most brilliant and effective of all illustrators, the pressure must have been immense. And yet we see him so early as 1633 suddenly breaking through in a picture like the *Saskia* to a world in which the dramatic, however forcible, sinks into a second place. Not but what there is such a dramatic interest here, but in that too Rembrandt shows himself suddenly greater than in most of the works of this time. If we think, for instance, of the mixture of banal curiosity and theatrical over-emptiness of the *Anatomy Lesson* we must wonder that the same

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